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2. Monk of Hornbach (c. 826), *Vita S. Pirminii*: "Dum . . . sanctum corpus gleba levaverunt . . . tintinnabulum . . . angelicis, ut credendum est, manibus pulsatum, . . . iucundum reddidit sonum."⁶

3. Altfrid of Münster (d. 849), *Vita S. Ludgeri*: "Sed et cloccarum illic sonitus frequenter audiebatur, humana non tangente manu, sed agente potius cognitione deitatis arcana."⁷

4. Flodoard of Rheims (948), *Historia Remensis Ecclesiae*, IV, 41: "Cui dum propinquare coepissent eis adhuc . . . spatio leugae fere distantibus, ecclesia signa nullo impellente resonare coepere."⁸

As bells were rung to welcome distinguished persons,⁹ so, according to Heiric of Auxerre (d. 876), the bells of a church in Orleans rang of themselves in honor of St. Germain.¹⁰ In a hagiograph written about 900, the bells of Groix are made to greet St. Gwenael of Landevenec, Wales.¹¹

It is evident, then, that by the middle of the tenth century, a literary tradition of bells ringing without hands on certain joyous or solemn occasions, was known to the clerics of Mainz, Heidenheim, Hornbach, Münster, Rheims, Auxerre, and elsewhere. During the eleventh century, the legend passed from the hagiography to the *chansons de geste*, of which "the church had been the cradle."¹² It is thus

found, as Dr. Tatlock observes,¹³ in *Amis et Amiles*, *Li Coroonemanz Loois*,¹⁴ and *Florence de Rome*;¹⁵ also in the romance of *Clariss et Laris*. Bédier has shown, moreover, that *Amis et Amiles* reverted in the twelfth century to ecclesiastical tradition:¹⁶ the hagiograph of *Amicus and Amelius* retains the miracle as in the original text. In time, the legend became a mere literary commonplace of the hagiography.¹⁷

In popular tradition, the belief that church bells at times ring of themselves, is widely prevalent, as shown by the testimony of ballad and tale. Records of it exist in English, Icelandic, German, French, Italian, Spanish, Breton, Welsh, Moravian, and Wendish.¹⁸

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COMFORT'S TRANSLATIONS OF CHRÉTIEN DE TROYES

Among the recent publications in *Everyman's Library* is a volume by Professor W. W. Comfort containing translations of four of the romances of Chrétien de Troyes. The translations themselves are excellent, closely following

⁶ *Mod. Lang. Notes*, XXIX, April, 1914, p. 98.

⁷ Only in the text of manuscript D. (E. Langlois, *Li Coroonemanz Loois*, p. 128).

⁸ This romance has been connected with the legends of St. Elisabeth of Hungary. (L. Karl, *Florence de Rome, et la vie de deux Saints de Hongrie*, *Revue des Langues Romanes*, LII, 1909, pp. 163-80.)

⁹ J. Bédier, *Les Légendes Épiques*, II, 189, ff.: "L'hagiographe d'Ami et Amile avait sur sa table la *Vita Hadriani*, . . . les *Annales Regni Francorum*, . . . une rédaction de la chanson française d'Ami et Amile; il a mêlé le tout, pour conférer quelque dignité historique à la légende de ses saints."

¹⁰ E. Kölbing, *Amis et Amiloun*, p. cvi: "Dum vero ad sanctam ecclesiam currebant, ut et ibi Deo gratias redderent, mox tintinnabula Deo volente per se sonare ceperunt."

¹¹ F. J. Child, *English and Scottish Popular Ballads*, I, 173, 231; III, 235, 244, 519. P. Sébillot, *Le Folk-Lore de France*, II, 454; IV, 142, 143, 174, 342, 380. J. C. Davies, *Folk-Lore of Wales and Mid-Wales*, pp. 209-10 (of a death foretold by the spontaneous ringing of a church-bell).

⁶ *Acta Sanctorum*, 3 Nov., II, 42. The reference is to a chapel-bell ringing of itself as St. Boniface's funeral train passed by.

⁷ *Ibid.*, 26 March, III, 651.

⁸ G. H. Pertz, *Monumenta Germaniae Historica*, XIII, 592, relating to St. Balderich of Rheims.

⁹ Gregorius Turonensis, *Historia Francorum*, VI, 11: "Ingrediuntur dux . . . et episcopus . . . cum signis et laudibus."

¹⁰ *Acta Sanctorum*, 31 July, vii, 257: "Cum . . . Aurelianensi urbi iam proximus immineret, extemple signa basilicae senioris nemine impellente concussa concentu ultroneo . . . adventus eius coeperunt esse praenuntia."

¹¹ *Ibid.*, 3 Nov., I, 677: "Cum enim applicaret insulae, campanis ecclesiarum nullo pulsante diu sonantibus, et quasi applaudentibus in introitu sanctorum insulani . . . mirabantur."

¹² J. Bédier, *Les Légendes Épiques*, IV, 475-6.

the Old French texts, yet sufficiently free in their rendering to do away with any of the awkwardness usually resulting from translations of so literal a character as these. Besides the texts, the work comprises an introduction containing sufficient material on the life and works of Chrétien to meet the desires of the lay reader or to serve the needs of the student who is concerned only indirectly with Chrétien as a figure in mediaeval literature. The notes—not a few of which are taken, as indicated by the translator himself, from those found in the critical editions of the original texts by Professor W. Foerster—and the bibliography, which is complete enough to supply information even to students who have considerably more than a passing interest in Chrétien, not only meet, but even surpass the requirements for a volume of a popular nature.

Thus, briefly, Professor Comfort's work not only enables the reader of English to secure, at second hand, the material in Chrétien more conveniently than has so far been practicable; but it also gives him some idea of what scholarly research in this field entails. It is unfortunate, however, that the work should not suggest, at first glance, its full scope. The title, both on the cover and on the title-page, is *Erec and Enid, by Chrétien de Troyes*, yet it contains, not only *Erec et Enide*, but *Cligés*, *Le Chevalier de la Charrette (Lancelot)*, and *Le Chevalier au Lion (Yvain)*. As Professor Comfort points out,¹ these four romances may well be classed together, for they are the only works which are indisputably Chrétien's own, and all of them, with the exception of a small part of the *Lancelot*, were composed entirely by him. Furthermore, these are the only ones of his romances which deal with Arthurian matter. Such a title as *The Arthurian Romances of Chrétien de Troyes* would perhaps gain more attention than will the present one. At any rate, one of this sort would have been a boon to both bibliographer and student.

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¹ Introduction, p. viii.

TWO LINES OF GRILLPARZER

Bebst vor der Schlange? Schlange!
Die mich umwunden, die mich umstrickt,
Die mich verderbt, die mich getötet!
(*Die Argonauten*, ll. 1541–43.)

The two lines in question are the last two quoted. The second volume of the new Grillparzer edition,¹ this particular volume being edited by Reinhold Backmann, gives a comment on these lines, which, as well as several others there adduced and refuted, fails to find the real meaning of Grillparzer's words. The lines are perhaps not immediately plain when one first reads them, yet they are very important, since they express the emotional effect on Medea's mind of her own tragedy. They sum up as much of that tragedy as already lies in the past and they anticipate whatever there is left of it for the future.

The comment referred to is as follows:

V. 1541. Falsch ist es, wenn Pachaly auf Gesslers Hass im "Tell" verweist und meint, wie dieser vergesse es Jason Medea nie, dass sie ihn schwach gesehen, und das falle mehr ins Gewicht als der Schimpf und Spott, den Medea über den "Starken, Kühnen, Gewaltigen" ausgiesst. Davon kann bei Grillparzer keine Rede sein. Auch ein Ausbruch der Reue bei Medea, der Reue, ihm gefolgt zu sein (Verres) kann es doch nicht genannt werden. Gleich gar nicht aber hat Matthias recht, wenn er sagt: "Sie fühlt sich unwunden, umstrickt, verderbt und getötet von der Schlange des Geschickes, das ihrer wartet" und ihre Worte "Prophetische Worte" nennt, "die auf die Zukunft gehen." Was es aber ist? Eine Aufreizung Jasons? wohl nicht. Sie will die Wirkung des Schrecklichen bei Jason verdoppeln, ihn abhalten, zu gehen, es ist ihr letzter Versuch.

These interpretations do not seem to fit. The right one is both simple and evident. Throughout the *Gastfreund* and the *Argonauten* up to this point, Grillparzer has laid great stress on Medea's freedom. She is introduced to us as a huntress, a sort of Amazon, who despises one of her girls for being captured by the love of

¹ Grillparzers Werke, Im Auftrage der Reichshaupt- und Residenzstadt Wien, herausgegeben von August Sauer. 2. Bd. Wien und Leipzig, 1913.